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A BUSH MUSIC CLUB PUBLICATION

EDITORIAL

G'day Everyone,

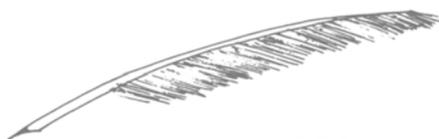
Hope you're all keeping warm, With almost every club activity in BMC's 70th anniversary year, we're celebrating this remarkable achievement. You can read about it here in Mulga Wire but there's so much more to see in the our amazing BMC Blog curated by **Sandra Nixon** (see p 22)

We conclude **John Meredith's** early history of BMC, we've certainly come a long way since those days. There will be more BMC history articles appearing in coming issues.

Many thanks all our contributors: **Emily Poleson, Elaine Ellmers and Brian Freeman** have been keeping us up to date with recent events. **Tony Romeo** has been discovering interesting information about the origins of the lagerphone. Don't miss **John Short's** informative review of "Your Good Self" (page 12). This recording and too many others like it, may be in short supply these days but are well worth searching out.

So, please keep those interesting articles coming. In this anniversary year we're keen to hear members' reminiscences of the club's long history.

Cheers for now,



Ralph Pride

pridehome@msn.com.au

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ADVERTISING;

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DEADLINES FOR ISSUES

Spring...15th Aug - Summer...15th Nov - Autumn....15th Feb - Winter....15th May

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COVER PICTURE

Brian Loughlin (1924-1974) "The 'Fritz Kreisler' of the Lagerphone"

Foundation and former life member whose inspiration it was to form the Bush Music Club for fans of Aussie tradition. Still going strong after 70 amazing years.

Photo by Bob Bolton.



Welcome everyone to the winter edition of your favourite read, *BMC Mulga Wire*. Everything is ticking away nicely and with Hut 44 now agreeably fitted out with air conditioning, sessions there are nice and toasty at this time of year.

There's plenty of activity at the Hut with sessions through the week and even a new one starting soon, so there's something there for everyone.

Coming up, there are some exciting festivals and gatherings in the second half of the year. BMC members will be taking part the October long weekend Goulburn Gathering, and Kangaroo Valley Folk Festival later in that month. Next year we hope to have BMC items included in the National Folk Festival Program once more.

This year too, we're celebrating Christmas-in-July at the Pennant Hills Dance Workshop with live music from our fabulous Concert Party who are also playing for our next Beecroft afternoon dance on 3rd August with Margaret Bolliger calling.



Sharyn Mattern

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NEWS



SPECIAL 70TH BIRTHDAY LUNCH & DANCE

When? **Sunday 27 October 11:30 to 4:30**

Where? **Petersham Town Hall, 107 Crystal St**

Who? **Bush Music Club members and friends, dancers and musicians**

You are warmly invited to our celebratory dance in October. Come and mingle from 11:30 before our light lunch at 12, including a celebratory sparkling wine.

After lunch, there will be an afternoon dance with the BMC Concert Party and friends. A number of callers have chosen some of their favourite dances to call.

The ticket price is yet to be finalised.

To express an interest or for more information, please contact our secretary Karen on bmcm1954@gmail.com

XMAS IN JULY DANCE PARTY AT PENNANT HILLS

The Concert Party will be playing and the joint will be hopping at Pennant Hills Community Centre, Lower Hall **7.30pm Monday 22nd July.**

NEW WEDNESDAY LUNCHTIME SESSION - Tritton Hall

Songs; Stories; Poems; Yarns and more

Bring songs to sing either alone or we'll all join in, also your lunch and \$10. Tea, coffee and biscuits provided. Looking forward to seeing you there.

Every 3rd Wed at 11.00am - 2pm.

HUMPH HALL CELEBRATES ITS 15TH BIRTHDAY!

Congratulations to Gial and Wayne. Over the past **15 years** they have hosted hundreds of concerts by artists from not only of Australia but from all over the world. Well Done !!!!

THE BUSH MUSIC CLUB ON FM RADIO—PODCAST NOW AVAILABLE

BMC members performed live to air and spoke about their 70th Anniversary activities. If you missed the show or would like to hear it again a podcast of the show is now online:-**Australian Spectrum Show (Episode 790)**

<https://omny.fm/shows/australian-spectrum-show/australian-spectrum-show-7-5-2024>

LAGERPHONE NOW ON YOUTUBE

Readers might be interested to know that **Tony Romeo** has recently posted *seven new videos* on YouTube covering many aspects of this uniquely Australian instrument. Interested folk from all over the world can now discover its history, how they're made and pick up useful tips for playing from Tony's informative tutorials .

They can be found by searching YouTube for the "**Bush Rhythms**" channel and/or just searching under "**The Lagerphone**"

NEWS

BMC MEMBERSHIP DRIVE: Good News!!!!

As a member of the Bush Music Club, you can get a **discount at dances and events**, receive **Mulga Wire**, can hire **Hut 44** for a discount price and be part of a great folk family.

If you apply to join the Bush Music Club at a Club event, you can get **FREE ENTRY**.

If you are already a member and you **encourage a non-member** to join the Club at an event, **you get in free** as well.

CONCERT PARTY PLAYING FOR AUGUST BEECROFT DANCE

New music is available now and we're rehearsing on Mondays at the hut.



BMC BADGE SAVES THE DAY

A *favourite hat* was inadvertently left behind on a Marrickville bus by a club member. A stranger found it and managed to trace its owner because it sported a **BMC badge**. Hats off to finder, Louis for his great sleuthing effort.

The NEW 70th anniversary badges are available now. Get yours without delay.

A BRAND NEW SESSION IN THE HUT

"JUST TUNES" is a terrific new music session. Great for anyone wanting to some extra practice. Meetings will be held monthly, every last Saturday between 2pm & 5pm. Bring your instrument and BMC music books. There will be a break for afternoon tea so bring a plate and don't forget \$10 for the hall.

This is definitely a fun-for-all afternoon. The first session Saturday 27th July. Hope to see you there.

Vanessa & friends



VALE CHRIS SULLIVAN

Bush Music Club members and the wider folk community were saddened to hear of the passing last month of Chris Sullivan. A consummate musician in every sense of the word, Chris was a leading light in Australian folk music and indigenous traditions. A notable collector with few peers, he was also an academic, keen researcher, performer and correspondent. Sometimes controversial but always a passionate advocate. He has preserved and left behind a vast, wide-ranging collection of recorded music and oral history with the NLA and other institutions whose significance will become increasingly apparent with the passing of time. His music will live on.

Ralph Pride

VALE JULIE GRACE

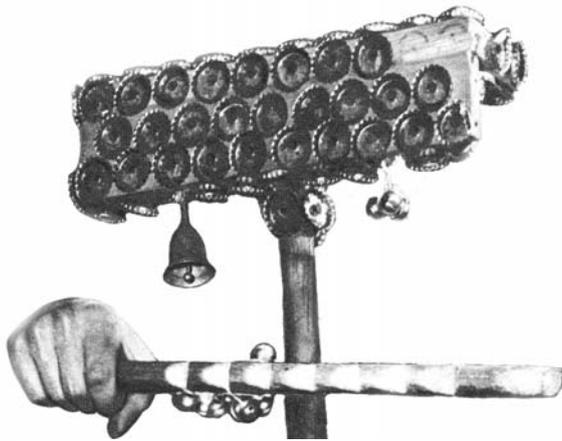
We said a sad goodbye to our dear member and friend, Julie Grace, who passed away 1st May. Julie was a vibrant personality who loved dancing and with her husband Graeme, were regulars at our various dancing sessions.

Vale Julie.....keep dancing.

Sharyn Mattern

CORRESPONDENCE

FIRST DOCUMENTED APPEARANCE OF THE LAGERPHONE



Brian Loughlin's Early Lagerphone

I have recently put together a series of videos on the lagerphone - [see page 4] the first of which was on its history and introduction into the Australian Folk tradition. As part of this, I was trying to tie down an accurate date for the first "appearance" of the instrument in a Bushwhackers concert.

John Meredith wrote that the Heathcote Bushwhackers' first performance was at a house concert at Jack Barrie's home in June 1953. At this concert was an organiser for the annual Tribune concerts held at the Rivoli Theatre in Hurstville, and he invited the Bushwhackers to perform at the upcoming concert as a late addition to the program.

Keith McKenry's book on John's life also contains this same progression from the house concert to the Tribune concert but gives the date as 11 October 1952

Considering the formation of the BMC occurred in 1954, it is more probable that the later, 1953, date was the more likely, but I was keen to get confirmation, either way.

Given that the concert at the Rivoli Theatre was a fundraiser organised by the Tribune newspaper, I figured that there was a good chance they'd be advertising/reporting on the concert amongst their issues.

A search through the Tribune archives via Trove revealed that the date of the concert was **Friday 30th October 1953**.



DON'T BE LATE !!
Don't be late for the concert on Friday night.
The hall only holds about 1200 and it's the best
four shillings worth of entertainment in Sydney!

Note the post-concert review in November 4th issue copied above with comment on the Bushwhackers' performance.

On a side note
In the advertising for the concert in the lead up issue, Wed 28th Oct. on page 3, there was this.....

Tony Romeo



Jack, Emily, Millicent and Tristan jamming at the Goulburn Reunion. Photo: Sandra Nixon

MEMBERS' REUNION AT GOULBURN A RESOUNDING SUCCESS!

Hello Mulga Wire readers,

I attended the Bush Music Club 70th year Reunion with my cousin Jack, my dad, my Gran & Poppy as well as my friends Tristan and Millicent. We represented the *Saplings Music Group* which is the young Bush Music Club Members group that is also celebrating its ten year anniversary.

We were proud to play & represent our group at this event & show the older members what we could do & how much progress we had made in the ten years that we had been playing & learning together.

It was great fun to play music with friends that are in our age group and who are like us. We also learnt a lot about the history of our club. It was interesting to see what the older members had done in our club during the last seventy years.

It was good having dinner on Saturday night and also having stew on Sunday at lunchtime. The big session was really good fun because everyone had a chance to do something & we performed some collected Australian tunes with the Saplings. We also did "Morning Town Ride" with Tristan and Millicent and my cousin Jack playing ukulele. We played lots of tunes and songs at the big session too.

Thanks to everyone who organised and ran this event.

Emily Poleson.



UPDATE ON BOB FOGGIN

Several of our Bush Music Club members have visited our dear friend Bob Foggin at the *Summitcare Nursing Home, 5 Bass Drive Baulkham Hills*. He is unable to walk these days and has an adjustable, mobile chair beside his bed. A nurse is conveniently located in the hallway just outside his door with a clear view into Bob's room.

Bob's intellectual facilities seem to be as good as ever, as he is prompt to answer questions when asked. However, his speech is very slurred and difficult to understand when he wishes to have a long conversation.

Being our Bob, his face lights up when he sees an old friend or acquaintance enter the room. Members are encouraged to visit Bob. He would love that! **Allen Davis**

EVENTS

BMC ON THE AUSTRALIAN SPECTRUM SHOW, ALIVE 90.5 FM

On Tuesday 7th May BMC members **Sharyn Mattern, George Bolliger, Allen Davis, Steve Lockwood & Brian Freeman** presented a three-hour live to air performance of songs & tunes and chatted publicising the club's 70th Anniversary. They were guests on **Ross M Fear's Australian Spectrum Show (ASS)**, in the Cumberland Community Radio Studio at Baulkham Hills, NSW.

Several listeners rang the studio during the program to congratulate the club for its achievements and amazing longevity.

For 15 years Ross has produced, announced & broadcast his mixed music genre of *only* Australian artists. Ross and ASS has attained an enviable record number of listeners globally & is available on line as a podcast, minus the adverts. The program is also conveniently live-streamed on the internet.

BMC first contacted Ross in 2017. Since then he has regularly played recordings for his listeners of those club members who he has welcomed as studio guests. They are further promoted on Ross' Facebook page.

A podcast is available. [see page 4] What would our BMC founding-members of 70 years ago think of being able to do that?

<https://omny.fm/shows/australian-spectrum-show/australian-spectrum-show-7-5-2024>

Brian J Freeman.



BMC Team at Cumberland Community Radio Studios

George Bolliger, Allen Davis, Sharyn Mattern Brian Freeman and Steve Lockwood at the ASS studio

Photo by Ross M Fear

EVENTS

EASTER GATHERING AT PENROSE aka "Not The National"

What a magical Easter weekend it was at the Penrose property of **Dave Johnson and Anne Pidcock**. There were over thirty of us camped and caravanning around the bonfire and two marquees. We took part in music sessions slow and more advanced, poetry and story sessions, archery and a *nail relay race*, a first I think.

On Saturday evening a wonderful hearty soup and stew was prepared for us by **Michelle Bolliger** with some help from **George**. After tucking into this, mini-groups presented songs and tunes they had rehearsed earlier in the day in the Marquee and then it was back around the bonfire for more tunes and songs.



**Enjoying the fine music and the last of the fine Autumn weather at Penrose.
Photo by Peter Tuckwell**

Easter morning we took part in an *egg hunt* in the orchard and had homemade blueberry scones made by Michelle Bolliger with blueberries from Dave & Annes' orchard. More sessions followed then we had the *Easter Hat Parade*, including some that had been hastily prepared with available vegetation on site.

We were blessed with beautiful weather in the day and star filled nights. It was a warm and friendly atmosphere throughout the weekend.

A big thank you to hosts Dave and Anne and all those who helped organise the weekend.
Elaine Ellmers



IN THE BEGINNING

The formation and early history of the Bush Music Club, (conclusion)

.....Our numbers soon increased. The Club took over the publication of *Bushwhacker Broadsides* from the band and then decided to publish its own journal. Again, a great discussion for a name. Finally, our secretary, **Karen Winter** came up with the name **Singabout**, inspired by the geographical magazine "Walkabout". We decided to hold a concert & folk-dance night to raise money for the publication of our magazine and it was called a **Singabout Night**. Our quarters in the Realist Theatrette became a bit cramped and we were offered, and moved to, the Video Studios in Castlereagh St.; more room, but still only a small space for dancing ... and one big problem.....

We shared use of the studio with the *June Dally-Watkins Modelling Agency & Academy*. They had an evening class which was supposed to end about fifteen minutes before we arrived - but rarely did. The crisis came one night when the Dally-Watkins lady organised her end-of-year graduation parade on our club night without consulting anyone. After a heated argument as to who was going to have occupancy that night, we hit on a compromise. The girls would model and while they were having their dozen or so changes, we would perform, entertaining the models' parents and friends with brackets of numbers lasting for 15 or 20 minutes.

It went off well, for we were entertained by all the young lovelies pussy-footing down the catwalk modelling swimwear, then sports gear, followed by formals, cocktail gowns etc. and finally, in a crash-hot finale, formal evening gowns. This is where we nearly wrecked the show. I've forgotten her name, but I can still remember the beautiful girl who made her stunning entrance, to the Dally-Watkins running commentary. The dress was black, backless and strapless; one of those creations that defy the laws of gravity. Dally-Watkins was just commenting that this was not the dress for every girl, that you must have the necessary physical attributes to support the thing ... rhubarb, rhubarb..., when **Jack Barry** arrived, late as usual. He'd come straight from work, in his khaki overalls, with sports coats over the top, tea chest bass on shoulder. He walked in the door just as the mannequin had completed her walk and was doing her twirly bit, and just stood there, his jaw dropped and his eyes popping out like a lobster's. **Brian Loughlin** let out a guffaw and we followed suit. In a minute the whole audience roared with laughter, while the poor girl, who couldn't see Jack, was visibly shaken and obviously thought something had come undone or fallen down which shouldn't have. But Dally-Watkins, with her usual aplomb, broke off her résumé, escorted Jack to his place and sent her pupil twirling and pussy-footing on her victorious, graduating way.

Soon after this episode we gave the Dally-Watkins best and moved to the Seamens' Hall at the Quay end of Pitt St. Here there was a large floor, where we not only had plenty of room for cavorting about learning old bush dances, but it was large enough for our *Singabout Nights* as well. But alas, progress - nay, let's call it development - was hard on our heels and the premises were marked down for demolition.

One of our members belonged to the Esperanto Society - he used to translate our songs into Esperanto and he arranged for us to rent the Society's rooms one night a week. These were at Milson's Point, under the approaches to the Harbour Bridge. We had some wonderful time there and I feel that this and the ensuing period were when the BMC really established itself.

Singabout Magazine was being published regularly, we had brought out a series of six **Ned Kelly Broadsides**, then bound them into a book and finally republished it in a

smaller format. Here it was that we held our competition for the best setting of a Lawson poem, won by **Gay Scott** with her still-popular "*The Roaring Days*" to the tune of "*Ten Thousand Miles Away*".

Alas, the bogey was still treading at our heels. Trams were abolished and replaced by buses. The old bridge tramlines were taken up and two more lanes made available to the motor car god, erection of toll gates for which meant the demolition of our rented clubrooms. Our new home was with the *Fellowship of Australian Writers*, and a cosy home it was too. We had our own locker in the corner, a convenient kitchen and the room with its numerous portraits of Australian writers created a really nice atmosphere. Our close association with the writers at this period brought us into touch with a lot of people we would not otherwise have met. They invited us to perform at their functions and sometimes one of their members would address us.

It was at Milsons Point that **Duke Tritton** first began attending club nights and during the next few years was to become a big influence on our performing styles.

Happiness cannot endure; to paraphrase Andrew Marvell:

*"At our back we alwaies bear
Time's winged chariot hurrying near"*

Yes, the friendly wrecker came knocking on the door, so it was a matter of rolling up our swags once more. This time we followed the Fellowship of Australian Writers when they moved in with the *Australasian Book Society*. At this time, we brought out the **Singabout Songster**, consisting of the edited texts of a hundred of our most popular songs. During this period, in my opinion at any rate, both the singing and the instrumental music developed to quite a high standard. Under the M.C.ship of **Chris Woodland** the programmes took on a new interest. I remember the Clarence St. days also as a time when **John Dengate** developed his wonderful facility for writing topical and, to some people, shockingly irreverent songs. It was also the era when **Beer and Cheese Nights** grew into a sort of wine and banquet night! And it was just at this time when, with the publication of **Folk Songs Of Australia**, I decided to devote all my spare time - to the exclusion of Bush Music Club activities - to my research on **Frank The Poet** and on the **Kelly Ballads**; a step which I have not regretted, but which did deprive me of taking any further part in the activities and development of our club.

John Meredith 1980

First published in Mulga Wire No 17, February 1980, pp 5 - 10



JOHN MEREDITH OAM, (1920 - 2001)
Founding Member and Life Member
of the Bush Music Club

"YOUR GOOD SELF"

Dance Musician Dooley Chapman.

I was going through some of my older CDs last week and rediscovered a real gem, one that I had not played for some time. It was Chris Sullivan's Australian Folk Masters No 1, featuring dance musician Dooley Chapman (1892 – 1982), subtitled "*Your Good Self*".

The CD has twenty-four tracks, each with Dooley playing dance music on his concertina and about half of them with additional "dialogue". That is, Dooley discussing some aspect of his playing or the dances where he played. It is wonderful to hear the dance music of the late 19th and early 20th Centuries played authentically and to hear Dooley's experiences in his own voice.

Chris Sullivan, who passed away only recently, was a musician and collector who recorded and toured with Dooley Chapman in the early 1980s. We owe a huge debt to collectors such as John Meredith and Chris Sullivan who had the foresight to make recordings such as these to preserve our heritage for all time.

Dooley Chapman was born in 1892 in Cobbora (then known as Cobborah) NSW, located approximately 15km from Dunedoo and 80km from Mudgee. Both his close and extended family could all trace their roots back to England and, as is usually the case in remote communities, nearly everyone in the district was related by blood or marriage and linked by friendship and working relationships. Born Albert

George Chapman, he acquired his nickname in his teenage years and it stayed for the rest of his life.

Dooley was born into a very musical family. His father and an uncle played the violin. His brother Fred played violin and concertina. Other brothers also played violin and three of his sisters, piano. His cousins and in-laws were similarly talented. Many sang.

Dooley took up the concertina at age 10 and patterned his playing style and repertoire on that of an older cousin, Billy Chandler (1869 – 1905). Billy was born in England and had emigrated to Australia with his parents, so Dooley learned to play in Billy's English style, modified by what he learned from his Australian born relatives.



Albert "Dooley" Chapman playing at the 16th National Folk Festival in Sydney, 1982. Photo: Bob Bolton

He first learned to play a waltz and was permitted to play this for the

local dances where Billy and other relatives were playing. However, he must have learned his “trade” exceptionally well because only four years later he was playing solo at dances throughout the district! Quite an achievement for a 14-year-old boy.

Dooley attended the local school until aged 13 and left to work on the family farm. Later he worked as a farm labourer on other farms; ran a concreting business (fabricating silos and sheep and cattle dips) and became a beekeeper and leather worker.

Playing at the dances became a valuable source of income. He was being paid £2 for playing at a Saturday night dance when his week’s wages as a farm labourer were £1/14/-.

The music that Dooley plays on the CD gives us an indication of the popular dances of the time. There are set tunes for the First Set, Lancers and Alberts, plus waltzes, schottisches, mazurkas, breakdowns for step dancing, varsoviennas and polkas, both “three hop” and “heel and toe”. This tells us that quadrilles and couples dances were by far the most popular dances of the era.

However, it is Dooley’s description in his own words of his experiences playing for dances that I found especially interesting.

The first thing I noticed was his “old fashioned” Australian accent. Anyone who grows up in a remote area without radio or television tends to hold on to the accent they learned as a child, largely unmodified by outside influences. This is certainly the case with Dooley Chapman.

Secondly, I noticed his pronunciation of the word “dance”. Dooley says “darnse” rather than, as we tend to say the word today, rhyming with “pants”. This would be, I think, the English influence of his ancestors.

Dooley talks about his cousin Billy Chandler playing for dances all over the district and beyond. Billy rode his push bike to and from the dances with his concertina in a special case slung on his back like a rucksack. He sometimes played at Lue (between Mudgee and Rylstone) which required cycling 70 miles (112km) each way! “Quite a long way, don’t you think?” asks Dooley. Dooley himself played for dances at Home Rule, Coolah, Mendooran and Lahey’s Creek, all a good distance from Cobbora, but doesn’t mention his mode of transport.

Dooley also talks of the importance of tempo, although never calling it that. He calls it playing “to the step” of the dancers. He says this is what makes a successful dance musician. Well, somethings never change!

He also describes the “surprise parties” that were held in the district. Those planning a party to celebrate a birthday or wedding anniversary would arrange a musician and meet about a mile away from the unsuspecting family’s house. Once gathered they would descend on the house. Within minutes all the furniture would be moved out, the musician and food brought in and the dancing started, sometimes continuing into the early hours of the morning. At the end of the function, the house would be cleaned and all the furniture replaced before the revellers left. These events were quite lucrative for Dooley. His payment was raised by passing the hat around, rather than a fixed fee. Sometimes he earned a lot more than his usual £2.

"YOUR GOOD SELF" (cont)

I have read elsewhere that some dances in this era went all night as it was too difficult for the dancers to travel home by horse and sulky or bicycle in the middle of the night. Dooley confirms this saying that many dances at which he played started at 8pm and finished at 4am the next day. He says that he was supplied with food and a cup of tea (he actually calls it "lunch") at 12.30am and had a half-hour rest, then played through to "break of day", playing for over seven hours. He certainly earned that £2 !

During the First World War, dancing became more popular and the dances became larger. At some of these larger dances Dooley was accompanied by one of his sisters on piano. There were also special fundraising dances held to raise money for "The Boys" serving overseas.

After the war, Dooley noted some changes in the dancing fashions. Firstly concertina music came to be regarded as a bit "old fashioned" and piano music became more popular for dancing. Secondly there were dancers, Dooley said, whose dancing became more "stylish" and "civilised". At some dances there was even demarcation where "the flash mob" danced at one end of the hall and the ordinary dancers at the other!

Dooley doesn't say so but I theorise that this may have been the time when the "English Old Time" dancing style reached Australia. One of the features of English Old Time is the use of ballet foot positions ("First Position", "Third Position", etc.) throughout the dance and every step is made with turned out feet. Those who adopted this style would have been "the flash mob". Those who didn't would have appeared "old hat".

However, one of the most remarkable aspects of dancing in Dooley's time is not mentioned at all on the CD. It is easy for us in the 21st Century to forget that throughout the 19th Century and well into the 20th Century, all dance music was played acoustically.



DOOLEY CHAPMAN'S CONCERTINA
made c1890 by John Stanley of Bathurst
for Dooley's cousin, Billy Chandler.

I struggle to imagine an acoustic dance today when we now have bands (remember that Dooley usually played solo) playing through microphones, amplifiers and multiple speakers. Can you imagine going to a dance at say, Beecroft Community Hall and dancing to a single musician playing a concertina? Because that's exactly what the dancers of Dooley's era did. As I said, quite remarkable!

Chris Sullivan's CD of Dooley Chapman is a wonderful snapshot of history and an extremely valuable resource of both authentic dance music and oral history. The CD is highly recommended for musicians, dancers and bush historians alike.

John Short, 2024

DANCE MUSIC AND THE ANGLO CONCERTINA

Dooley Chapman played in a distinctive “octave style” not common these days among Anglo players. However, it was very popular among many dance musicians of Dooley’s time as it doubled the sound or volume of the instrument which was often played solo in a somewhat noisy environment.

Dan Worrall in his “*Social History of the Anglo-German Concertina*” remarks....”It seems extraordinary that the octave technique....a predominant technique shared by concertina players of three continents.....is nearly absent among today’s players” Dan enlarges on the basics of the style in chapter 10 of his book. Recommended reading for players!

The tune below was sent to **Richard Evans** by **Chris Sullivan** who collected it from Dooley Chapman in 1981. Richard published it in “*Concertina Magazine No 19*” in 1987 with the following comment:-

“This transcription by **Mark Rummery** should be of particular interest to those who are interested not just in the tune but in the style of playing since the left hand harmony is included as well. Thus the notes [in the upper staff] refer to the right hand and those [in the lower stave] refer to the left hand. Also the direction of the bellows is given; **P** for push (in) and **D** for draw (out).” [non anglo players will find the melody in the lower stave]

Dooley played the tune in Bb but after conferring with George Bolliger we both thought transposing it to C would make it more accessible to the majority of C/G players. The tune itself is an interesting 12 bar polka which probably derives from a song. We’d be really interested to hear from any reader with more information. **Ralph**

Dressed in Rags Without a Bob

Played by Dooley Chapman for Chris Sullivan

Transcribed by Mark Rummery

The musical score is presented in three systems, each with a Right Hand staff (treble clef) and a Left Hand staff (treble clef). The time signature is 2/4. The Right Hand staff contains the melody, and the Left Hand staff contains the accompaniment. The score includes bellows direction indicators: 'P' for push (in) and 'D' for draw (out). The first system shows the beginning of the piece with a quarter rest in the right hand. The second system continues the melody and accompaniment. The third system concludes the 12-bar piece with a final chord in the right hand and a quarter rest in the left hand.

We like to boast we're Aussies, we shout it out proudly when the occasion calls for it, but what might we have been called without Capt. Matthew Flinders putting the idea forward? The British lost his grave a century or so ago but it turned up recently under a proposed railway line. He's now been safely re-interred with full honours at his old home village of Donington, Lincolnshire. And rightfully so. Unfortunately we don't seem to have a song about him (yet) but we do have one about his intrepid cat, *Trim*.

From the pen of BMC founding and life member, the late **John Meredith OAM**.

The Ballad of Trim

By John Meredith

Air: "The Eddystone Light" arr Ralph Pride

The musical score is written in treble clef with a common time signature (C). It consists of a main melody and a chorus. The main melody has four lines of music with lyrics underneath. The chorus has two lines of music. Chords are indicated by letters above the notes: C, F, G7, D, D7, G, F, and C.

Now Mat - thew Flin - ders had a cat,
 Who trav - elled on sev - er - al ships with Matt;
 The cat was one of that gal - lant band
 Who sailed right a - round the Great South Land.

Chorus:
 With a yo - heave - ho, the wind blows free,
 Oh for a life on the rol - ling sea.



Trim on his plinth at the Mitchell Library, Sydney.

Now, Matthew Flinders had a cat,
Who travelled on several ships with Matt;
The cat was one of that gallant band
Who sailed right around the Great South Land.

*With a yo-heave-ho, the wind blows free,
Oh for a life on the rol—ling sea!*

As he had no name, on a sudden whim,
The captain said, "Let's call him Trim!"
So a tight little ship with its sails unfurled,
Carried Matt and Trim all 'round the world.

Now Trim was a cat with lots of spunk,
He climbed up the rigging and he ate salt junk;
The most illustrious of his race,
So many were the dangers he did face.

The delight and pleasure of the crew,
Trim took his dinner in the focs'l too;
But now and then when he was able,
He preferred to eat at the captain's table.

One day poor Trim, fell overboard,
"He'll drown! He'll Drown!" the crew all roared;
They threw him a rope that he grabbed like a man,
Then rapidly up like a cat he ran!

Alas, on the Isle de France one day,
Matt and his cat were cast away;
Straight into prison was the captain sent,
But Trim got away and to the country went,

Now the Isle de France was short of meat,
And the locals didn't have enough to eat;
They looked at the cat, and said "He'll do!"
And Trim made a very nice Pussy-cat stew.

Now poor Trim is gone, but remembered still,
He's there on a Mitchell Library window sill;
He's sitting right there for all to see,
Just a statue by a Morton, Bay fig-tree.

John Meredith OAM



Flinders and Trim,
Donington, Lincolnshire



Please join us for our

FLANNEL FLOWER SPRING BALL

with music by

“BARANGAROO”

and

MC JOHN SHORT

at the

East Gosford Progress Hall

Corner of Wells Street and Henry Parry Drive

Saturday, October 12, 2024

from 7.25 p.m.

Grand March will commence at 7.30 p.m. sharp.

Formal Costume is requested.

**PLEASE SEE OUR WEBSITE FOR PROGRAMME, DANCE
INSTRUCTIONS, PRE-PURCHASE PAYMENT OPTIONS
& PRACTICE DETAILS.**

Enquires:

Robyn: 0410 446 485

Mike : 0428 223 033

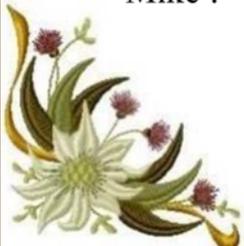
**Prior to
06.10.24 Thereafter**

Members & Students: \$35.00 \$40.00

Associates: \$38.00 \$45.00

Non Members: \$40.00 \$45.00

Children 12 - 16: \$10.00 \$15.00



www.cbdma.org

KEITH WOOD - DANCE WORKSHOPS

Hi Everyone

The schedule for my dance workshops this year is shown below.
Dances are at **Pennant Hills Community Centre** from 2:15 to 5:15pm.

Sun 21 Jul	Contra – Linda Leslie
Sun 18 Aug	Keith's dances
Sun 15 Sep	Contra – Flowers
Sun 13 Oct	English country
Sun 17 Nov	Contra – Rerun



Search "*keith wood dance*" for more information.
(The messages seem to be classed as spam if I include a URL.)
See you on the dance floor

Cheers, Keith



Central Coast's Second Saturday

BUSH DANCES

East Gosford Progress Hall

Corner Wells Street & Henry Parry Drive East Gosford

7.30 p.m. – 11.00 p.m.

July 13: Jane Austen Night (Short Dented Potts)

Aug 10: Dancing Across Australia (John Short and Barangaroo)

Sept. 14: Bushdance (Rosella)

Oct 12: Flannel Flower Spring Ball (Barangaroo)

Nov. 9: Bushdance (Frohlich Bros.) Dec. 14: Christmas Contra (Ryebuck)

**Please Note: Unfortunately we can only take cash at the door
(direct credit to the CCBDMA account is possible)**

Enquiries:

John 0427 286 436 Mike: 0428 223 033

Central Coast Bush Dance and Music Assoc. Inc.

General Admission \$20

Members & Students: \$15

Children 12 – 16: \$5

For more information visit our website www.ccbdma.org

PENNANT HILLS DANCE WORKSHOP

Pennant Hills Community Centre
Lower Hall, Downstairs from the Library
7.30pm to 9.30pm Mondays (Except public holidays)

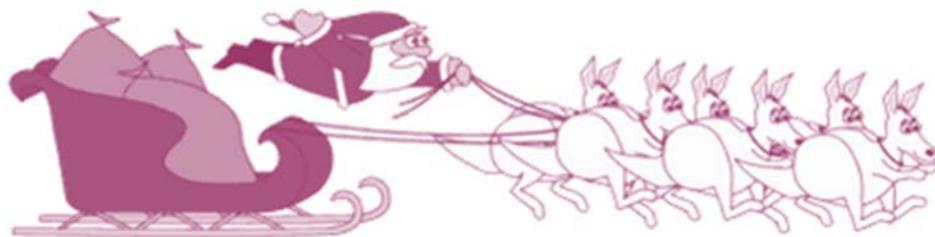
If you're missing the regular dancing at Beecroft why not join us at Pennant Hills? As well as our weekly get-togethers this month we have a "Christmas in July" party on Monday 22nd. The Concert Party will be playing for a mixed program of old favourite dances plus a few new ones that you wouldn't have danced before. If you want, you can bring a plate to share or just bring some food for yourself. Our parties are a chance for the BMC musicians and dancers to socialise, chin-wag and have some fun.

The cost of our workshops is only \$10. However if you've never been to a Pennant Hills dance before your first night is complimentary so come to the party and enjoy an evening of dancing to live music for free !

We are a friendly bunch and welcome singles, couples and groups. Whether you are a new dancer or experienced, there is always something interesting happening at the Pennant Hills dance workshops, so why not come along and join us?

See you at Pennant Hills!

John Short



BEECROFT FAMILY BUSH DANCE *IN THE AFTERNOON*

Beecroft Community Centre
Beecroft Road, Beecroft (opposite Fire Station)
Saturday Afternoon 2.00pm to 4.30pm
Admission \$ 20 Concession \$15 Members \$15 Family \$40

2024 Diary Dates

3rd August	BMC Concert Party
7th December	BMC Concert Party

MONDAY WORKSHOPS NEWS

Slow Session:

This month we have been examining the relationship of chords with melodies. We have looked at how to reinforce sounds by playing multiple notes to compliment the original tone. Our experience with learning to play jigs has continued to flourish, with the tune *Lamb Skinnett* getting a good workout. With the **Beecroft Dance** coming up in August, and “**Christmas in July**” at Pennant Hills utilising the same tunes, we have spent time practicing some of the tunes that have been giving problems.

Concert Party:

Numbers of attendees have remained fairly static. The theme for the month (dancing) has had good responses, with a number of songs and poems aired on the subject. We have commenced work on revising the tunes for the Beecroft dance in August. These tunes will also be used for “**Christmas in July**” at Pennant Hills. There was some initial issues with timing, but hopefully this has now been sorted out and we are on track.

Here is the list of themes for the remainder of the year.

July	<i>Trees Chopping Wood</i>	August	<i>Farming</i>
September	<i>Bushrangers Police The Law</i>	October	<i>Leisure</i>
November	<i>Banks Money Work</i>	December	<i>Something Australian</i>



MARRICKVILLE MUSIC GROUP

1st Wednesday of the Month 11am - 2pm at the hut
\$10 - tea and coffee provided

A friendly relaxed informal group session. With music from all genres including but not confined to just bush music. Bring along some lunch, your instrument and a copy of your favourite song or tune to share.

WHAT'S ON

Trad&Now Live! is a *free* international streaming service for Australian folk music in its broadest sense. It has been live on air since July and has gone ahead in leaps and bounds since then. Go to www.tradandnow.com If you click on the TradLive logo, that will take you straight to the music.

Australian Spectrum Show FM90.5 with Ross Fear, 9-12 Tuesday Nights

The BMC Blog: – <https://blog.bushmusic.org.au/> Sandra Nixon has been very busy updating the Bush Music Club Blog, so visit the BMC website and check out the latest additions..

Folk By the Sea aka Kiama Folk Festival 20th—22nd September '24

Kangaroo Valley Folk Festival 18—20th October '24

Illawarra Folk Festival 19th —21st January '25

National Folk Festival 17th —22nd April '25



BUSH TRADITIONS SESSIONS

An evening of Australian folk music – songs, dance tunes, poems and more...
The Goulburn Club, Market St, Goulburn

FIRST FRIDAY OF EACH MONTH

7.30 - 10.30PM

Bring voices and instruments and join in or just come and listen.
Music and words are available or play by ear.
Refreshments available. Meal available ([menu at goulburnclub.com.au](http://menu.goulburnclub.com.au))
\$5 donation per session or \$40 annual Goulburn Club membership

Enjoy:

Songs and poems – mainly on the month's theme
Tunes – especially Australian collected tunes from the local area

2024 DATES AND THEMES

July 5 th	Sydney or the Bush
August 2 nd	Transported
September 6 th	Bluey
October 4 th	Way Away Aweigh (+ Spring Gathering)
November 1 st	Bit of a Stretch
December 6 th	Eureka

*Further information: David Johnson 0407 938 960
dave@bushtraditions.org*

BUSH MUSIC CLUB INC.

MEMBERSHIP

New members are always welcome and encouraged to participate in the activities of the Club. Membership forms are available from Club functions or can be downloaded from our website or fill in our online application form.

Members receive a copy of the Club's quarterly newsletter **Mulga Wire**, concession rates at Club functions, as well as the satisfaction of supporting an organisation dedicated to the continuation of Australian tradition, its preservation and the wider recognition of our treasured heritage.

TRITTON HALL

Our *air conditioned* headquarters at Hut 44, Addison Road Community Centre, Addison Road Marrickville are available for functions meetings, rehearsals, etc at very reasonable rates

For more information phone 0466 877 423



Bush Music Club Committee

President	Sharyn Mattern	9799 7439 (H)
Vice President	Don Richmond	0409128754
Secretary	Karen Fong	0466 877 423
Treasurer	Allen Davis	9639 7494 (H)
Committee Members	Brian Freeman Elaine Elmers George Bolliger	

FOR MORE INFORMATION

Bush Music Club,
Hut 44/143 Addison Road
Marrickville NSW 2204
Phone – 0466 877 423

Website -	https://www.bushmusic.org.au/
blog -	https://blog.bushmusic.org.au/
Youtube -	https://www.youtube.com/user/BushMusicClubInc
Email -	bmcmail1954@gmail.com
Facebook -	https://www.facebook.com/BushMusicClub/
Meetup -	https://www.meetup.com/Sydney-Bush-Music-Club-Meetup/

REGULAR MONTHLY AND WEEKLY ACTIVITIES

BEECROFT BUSH DANCE - Feb, May, Aug, Dec (page 20)

With live music from Sydney's best bush bands

1st Saturday of the month from 2pm - 4.30pm

Beecroft Community Centre, Beecroft Rd Beecroft

DANCE WORKSHOP - Feb to Dec (except public holidays) (Page 16)

Monday nights 7.30 - 9.30pm

Pennant Hills Community Centre, Yarrara Road Pennant Hills

Slow Music Workshop - Feb to Dec (except public holidays)

Monday afternoons 5.00 - 7.00pm at the hut *

Song and Music Workshop - Feb to Dec (except public holidays)

Monday afternoons 7.15 - 9.30pm at the hut *

NEW WEDNESDAY LUNCHTIME SESSION

FOR Songs; Stories; Poems; Yarns and More

Bring a song/s to sing either alone or we'll all join in, also your lunch and \$10 Tea, coffee and biscuits provided

Zoom Session (on line session)

2nd Wednesday of month commencing 11am for 80 minutes

email for more info bmcm1954@gmail.com

MARRICKVILLE MUSIC GROUP - Feb to Dec

1st Wednesday of the Month 11am - 2pm at the hut *

Music from all genres including bush. Bring along some lunch, your instrument and a favourite song or music

\$10 - tea and coffee provided.

PLAYFORD DANCING AT THE HUT - Feb to Dec

1st Tuesday of the Month 7.30 - 9.30pm at the hut *

English Country Dancing, with *live music*. \$10

SYDNEY SLOW IRISH SESSION - Feb to Dec

Sunday nights 5.30pm at the hut *

Irish traditional music at a pace that suits beginners and intermediate players. \$10 (concession \$5) includes tea and bikkies.

* **BMC Headquarters is at Hut 44, "Tritton Hall"**

142 Addison Road, Marrickville

For more information please contact the club on

bmcm1954@gmail.com or 0466 877 423